

# Compositions

pour PIANO

DE

## G. LANGE.

Op. 10. Lamentation d'une jeune fille. <i>Réverie</i> . . . . .	25	Op. 223. Lenzeswonne. <i>Tonstück</i> . . . . .	25
" 11. La belle inconnue. <i>Polka di bravura</i> . . . . .	30	" 239. Tannhäuser. <i>Fantasia</i> . . . . .	45
" 16. La reine de bal. <i>Mazurka</i> . . . . .	45	" 234. Le cœur fidèle. . . . .	25
" 18. Fête militaire. <i>Grand galop de concert</i> . . . . .	45	" 235. Herbstblüthen. . . . .	25
" 22. Souvenir d'amitié. <i>Mélodie</i> . . . . .	30	" 241. № 2. <i>Elégie de Ernst</i> . . . . .	40
" 27. Perles et diamants. <i>Valse</i> . . . . .	40	" " 3. <i>Air d'église de Stradella</i> . . . . .	30
" 28. Dolorosa. <i>Méditation</i> . . . . .	20	" 250. № 1. <i>Séparation. Morceau lyrique</i> . . . . .	25
" 31. Edelweiss. (Ha Альпахъ) . . . . .	25	" " 2. <i>Preghiera</i> . . . . .	25
" 39. Blumenlied. <i>Mélodie</i> . . . . .	25	" " 5. <i>Heure sombre</i> . . . . .	25
" 48. Fleurs fanées. <i>Mélodie</i> . . . . .	25	" 252. Herzenstöne . . . . .	30
" 52. Larmes solitaires. <i>Nocturne</i> . . . . .	30	" 253. Coppélia, de Delibes. . . . .	45
" 58. Schwalbenbotschaft. <i>Idylle</i> . . . . .	30	" 263. Méditation. Ein Gedenkblatt. . . . .	30
" 61. Barcarolle. Schifferständchen . . . . .	30	" 265. Erica. (La bruyère). . . . .	25
" 67. Zitherklänge. <i>Tonbilder</i> . . . . .	30	" 266. Ungarischer Tanz . . . . .	30
" 78. № 3. Eglantine. Haideröslein. <i>Mélodie</i> . . . . .	25	" 267. Habanera de l'op. <i>Carmen</i> . . . . .	30
" " 6. Entressant des guirlandes. Beim Kränzewinden. . . . .	25	" 271. Nordische Romanze. (Съверный романсъ) . . . . .	30
" " 9. Une matinée d'été. Am Morgen. <i>Rondo</i> . . . . .	25	" 277. Wenn sich zwei Herzen scheiden. <i>Mélodie</i> . . . . .	15
" " 10. Rondino. Auf blumiger Au' . . . . .	25	" 281. Auf der Höhe. <i>Idylle</i> . . . . .	30
" 81. Das Fischermädchen, v. Meyerbeer. (Рыбачка. Мейер- . . . . .	30	" 282. Nachschatten—Walzer. . . . .	30
" " № 8. Am Meer. <i>Mélodie de F. Schubert</i> . . . . .	35	" 283. Horch, schon rumpelt der Bass . . . . .	30
" 94. Immortellen. <i>Elégie</i> . . . . .	25	" 286. № 1. Intention. Vorsatz, von Lassen . . . . .	30
" 96. Tu es mon âme, tu es mon cœur. . . . .	40	" " 4. <i>Vieille chanson de Lassen</i> . . . . .	25
" 102. "Ich wollt' meine Lieb'". <i>Duett v. Mendelssohn</i> . . . . .	30	" " 6. <i>Le rêve du cœur</i> . . . . .	25
" 103. Aux bords du Gange. „Auf Flügeln des Gesanges“ . . . . .	30	" " 7. <i>Zigeunerbub'im Norden</i> . . . . .	30
" 114. № 4. Ariette et rondeau. . . . .	30	" 298. „O schöne Zeit, o sel'ge Zeit“ von Götze . . . . .	30
" 114. " 5. <i>Rondo</i> . . . . .	25	" 303. Marguerite. . . . .	20
" 117. Sentiment intime. Aus tiefster Seele. . . . .	30	" 306. Cupidon. Amoretten. . . . .	30
" 120. Dahin! <i>Elegie</i> . . . . .	30	" 318. Impromptu militaire . . . . .	25
" 124. № 1. Ich grolle nicht. <i>Rom. von Schumann</i> . . . . .	30	" 323. La napolitana . . . . .	25
" " 2. <i>Wanderlied</i> . . . . .	30	" 325. Langage du cœur . . . . .	30
" " 12. <i>Die Stille</i> . . . . .	40	" 327. Mazeppa. <i>Galop di bravura</i> . . . . .	30
" 143. Siegmunds Liebesgesang aus der <i>Walküre v. Wagner</i> . . . . .	30	" 338. Au clair de la lune. <i>Mélodie</i> . . . . .	25
" 152. Nordisches Lied. <i>Mélodie</i> . (Съверная пѣсня). . . . .	25	" 339. Unter Liebchens Fenster. (Подъ окномъ). . . . .	25
" 157. <i>Aïda</i> . <i>Fantaisie</i> . . . . .	45	" 345. Au couvent. <i>Légende</i> . . . . .	25
" 162. Chant d'automne, de Mendelssohn . . . . .	30	" 383. Der Lenz erwacht. <i>Idylle</i> . . . . .	25
" 164. "O sah ich auf der Haide dort", Volkslied v. Men- . . . . .	20	" 419. Im Ahnenschloss. . . . .	25
" 169. Gondolière vénitienne de Mendelssohn. „Wenn durch . . . . .	30	" 427. № 2. <i>Pensée fugitive</i> . . . . .	15
" " die Piazzetta“ . . . . .	30	" 428. Frohes Wandern. . . . .	30
" 171. № 7. <i>Champagnerlied. Fantasia</i> . . . . .	25	" 438. Pimperlin et Pimperline. <i>Gavotte</i> . . . . .	40
" " 8. <i>Séparation, de G. Ferrari. Fantasia</i> . . . . .	40	" 453. Polonaise brillante . . . . .	30
" " 13. <i>L'Addio a Napoli, de Cottrau</i> . . . . .	25	" 456. Feu follet. (Блуждающіе огни) . . . . .	30
" " 23. <i>Non è ver, de Mattei</i> . . . . .	30	" — <i>Sérénade hongroise</i> . . . . .	25
" 173. <i>Mélodie de Preziosa</i> . „Einsam bin ich nicht alleine“ . . . . .	30		
" 181. <i>L'enjouée</i> . (Frohe Spiele) . . . . .	30		
" 183. <i>Réverie de Vieuxtemps</i> . . . . .	40		
" 227. <i>Herzensgrüsse. Tonstück</i> . . . . .	25		

### Piano à 4 mains.

Op. 39. Blumenlied. <i>Mélodie</i> . . . . .	30
" 40. Scheidegruss. <i>Nocturne</i> . . . . .	30
" 57. Stille Wünsche. <i>Nocturne</i> . . . . .	30

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# HABANERA

DE L'OPÉRA, "CARMEN" DE BIZET.

FANTASIE-TRANSCRIPTION.

INTRODUZIONE.

G. Lange. Op. 267.

Allegretto.

PIANO.

*f deciso*

3

*Pa.*

\*

*a tempo*

*cresc.*

*rit. poco*

*p mf*

3

*Pa.*

\*

*Pa. \* Pa. \* Pa. \**

*Pa.*

\*

8

3

*p più f*

*f*

*Pa.*

\*

*Pa.*

\*

*Pa.*

\*

*Pa.*

\*

*Pa.*

\*

*Pa.*

*dimin. e riten. molto*

*Pa.*

\*

*Pa.*

\*

*Pa.*

\*

**Allegretto.**  
*a tempo*

*p* *p* 3

Pa. \* Pa. \* Pa. \*

3 *piu f*

Pa. \* Pa. \* Pa. \* Pa. \* Pa. \* Pa. \*

3 *f*

Pa. \* Pa. \* Pa. \* Pa. \* Pa. \*

*mf* *piu f*

Pa. \* Pa. \* Pa. \*

This page of musical notation is for a piano piece, likely from a 19th-century repertoire. It consists of five systems of staves, each with a treble and bass clef. The notation is complex, featuring many beamed sixteenth and thirty-second notes, as well as rests. Dynamic markings are used throughout: *f* (forte) appears in the first, fourth, and fifth systems; *p* (piano) appears in the second, fourth, and fifth systems. A *cresc.* (crescendo) marking is placed over the fourth system, and a *riten. poco* (ritardando poco) marking is placed over the fifth system. The piece concludes with a final chord in the fifth system. The notation is written in a style typical of the mid-19th century, with a focus on intricate melodic and harmonic patterns.

*a tempo*

5

The musical score consists of five systems, each with a grand staff (treble and bass clefs). The first system includes a tempo marking *a tempo* and a measure number 8. The first system's bass line features a repeating pattern of 'Pa.' followed by an asterisk. The second system's bass line also features a repeating pattern of 'Pa.' followed by an asterisk. The third system's bass line features a repeating pattern of 'Pa.' followed by an asterisk. The fourth system's bass line features a repeating pattern of 'Pa.' followed by an asterisk. The fifth system's bass line features a repeating pattern of 'Pa.' followed by an asterisk. The first system's treble staff includes dynamic markings *mf*, *f*, and *mf*. The second system's treble staff includes a dynamic marking *f*. The third system's treble staff includes a dynamic marking *f*. The fourth system's treble staff includes a dynamic marking *mf*. The fifth system's treble staff includes a dynamic marking *mf*.

The musical score is written for piano and consists of five systems of staves. Each system typically has a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings.

**System 1:** The first system shows a treble staff with a melodic line and a bass staff with a supporting line. The dynamic marking *p* is present. The system ends with a *f* marking.

**System 2:** The second system continues the melodic and supporting lines. The dynamic marking *f* is present. The system ends with a *f* marking.

**System 3:** The third system continues the melodic and supporting lines. The dynamic marking *f* is present. The system ends with a *f* marking.

**System 4:** The fourth system is marked *misterioso* and *p*. It features a more complex melodic line in the treble staff and a supporting line in the bass staff. The system ends with a *p* marking.

**System 5:** The fifth system continues the melodic and supporting lines. The dynamic marking *f* is present. The system ends with a *p* marking.

Throughout the score, there are various musical notations including notes, rests, and dynamic markings. The score is written in a standard musical notation style.

A musical score for a piano piece, likely a variation from a set. The score is written for two staves, Treble and Bass Clef, in the key of D major (two sharps). The tempo and mood are indicated as 'Piu mosso con fuoco'. The music features a complex, rhythmic melody in the right hand, often with triplets and sixteenth notes, and a more rhythmic, bass-line accompaniment in the left hand. Dynamics include *f* (forte), *p* (piano), and *cresc.* (crescendo). The piece concludes with a final chord and a fermata. The bottom of the page shows the beginning of the next section, 'Piu mosso con fuoco', with a bass clef and a few notes.

**Più mosso con fuoco.**

[illegible]

8

Handwritten musical score for "The Rose Tree". The score is written on two staves, Treble and Bass clef, with a key signature of one sharp (F#). The melody is in the Treble clef, and the bass line is in the Bass clef. The melody consists of eighth and sixteenth notes, with some rests. The bass line consists of eighth and sixteenth notes, with some rests. The score is divided into measures by vertical bar lines. There are some handwritten markings, including a large '8' at the beginning, a 'V' in the middle, and some asterisks and 'Pa.' at the bottom. The score is written in ink on aged paper.

The musical score for 'L'Espresso' by Franz Liszt is presented in a two-staff format. The upper staff is a treble clef, and the lower staff is a bass clef. The key signature is one sharp (F#). The tempo and mood are indicated by 'cresc. con fuoco'. The score includes various performance markings such as 'Pa.' (Piano) and asterisks (\*) indicating specific points of interest or breath marks. The notation includes slurs, ties, and dynamic markings like '1', '2', and '4'.